
MODERN COLOUR

CUTLER CARL GORDON

Title: MODERN COLOUR

Author: CUTLER CARL GORDON

This is an exact replica of a book. The book reprint was manually improved by a team of professionals, as opposed to automatic/OCR processes used by some companies. However, the book may still have imperfections such as missing pages, poor pictures, errant marks, etc. that were a part of the original text. We appreciate your understanding of the imperfections which can not be improved, and hope you will enjoy reading this book.



Book Renaissance

www.ren-books.com

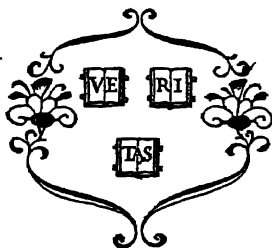
MODERN COLOR

BY

CARL GORDON CTTLER

AND

STEPHEN C. PEPPER



CAMBRIDGE

HARVARD UNIVERSITY PRESS

LONDON: HUMPHREY MILFORD

OXFORD UNIVERSITY PRESS

1923

•

COPYRIGHT, 1923
HARVARD UNIVERSITY PRESS

•

Table of Contents

CHAPTER	PAGE
I. THE IMPORTANCE OF A COLOR TECHNIQUE	3
II. SOME GENERAL FACTS ABOUT COLOR	12
III. CUTLER'S COLOR SCALE	30
IV. PAINTING IN STUDIO LIGHT (CUTLER'S TECHNIQUE)	67
V. REFLECTED LIGHT	80
VI. OTHER SPECIAL PROBLEMS	98
VII. PAINTING IN WEAK AND STRONG LIGHT	109
VIII. OUT OF DOOR PAINTING	121
IX. WIDER APPLICATIONS OF CUTLER'S SCALE	138
X. COLOR SCHEMES	147
APPENDIX I	157
APPENDIX II	162

MODERN COLOR



Chapter I

THE IMPORTANCE OF A COLOR TECHNIQUE

THE aim of this book is to explain in a simple and compact way a method of painting color. It is a method now being used with great success by a number of artists, and it is so easy of mastery and so mechanically accurate that it seems a pity it should not be shared with all artists. The method has nothing to do with a man's style of painting and is adaptable to any style that undertakes to paint light as it is. The art student spends a great deal of time in the schools learning how to draw accurately, how to copy exactly the shape of

an object before him. When the student leaves the school he may for one reason or another modify what he has learned there or disregard it, but he will do this not through ignorance but in order to obtain some other end. And the fact that the artist does know what good drawing is will show all through his work no matter how much he may apparently disregard it. It will save him at least from making unnecessary blunders. Every artist no matter what his style may turn out to be, even a cubist, perhaps most of all a cubist, ought to know how to draw accurately.

In the same way every artist ought to know how to paint light accurately. Every artist ought to know how to get exactly the correct highlight, and exactly the correct shadow. He ought to know just what to do when the light is made more intense or less intense, or when the model is moved from studio light into sunlight. He ought to know how to get exactly the correct color for his reflected lights, how to look for these and how to control them. It is a method for doing just these things that we are going to explain in this book.

But are not these things taught in the schools? Yes, in some degree lately but with a deficient technique. It is astonishing how false the eye plays one in matters of color. A student in a prominent art school was paint-